

J. H. Wellesley
CATALOGUE *1858.*
OF THE
CHOICE AND VALUABLE COLLECTION
OF
ENGRAVINGS,
THE PROPERTY OF
THE REV. H. WELLESLEY, D.D.
PRINCIPAL OF NEW INN HALL, OXFORD.

PART THE FIRST.

CONSISTING OF A SPLENDID SERIES OF
The Works of Marc Antonio & his School,
Described in the 14th and 15th Vols. of BARTSCH'S "PEINTRE GRAVEUR,"

COMPRISING
MANY UNIQUE AND RARE PIECES,
UNDESCRIBED VARIATIONS & SPECIMENS OF MATCHLESS QUALITY,
BOTH AS TO IMPRESSION AND CONDITION,
SELECTED FROM THE
DE FRIES, SYKES & OTHER CELEBRATED COLLECTIONS.

WHICH WILL BE SOLD BY AUCTION,
BY MESSRS.
S. LEIGH SOTHEY & JOHN WILKINSON,
AUCTIONEERS OF LITERARY PROPERTY AND WORKS ILLUSTRATIVE OF THE FINE ARTS,
AT THEIR HOUSE, 3, WELLINGTON STREET, STRAND,
On TUESDAY, 29th of JUNE, 1858, & Three following Days,
AT ONE O'CLOCK PRECISELY.

To be Viewed Three Days before the Sale, and Catalogues had at the Place of Sale, and on the Continent: at Amsterdam, of M. M. FRANCOIS BUFFA ET FILS, Kalverstraat; Hamburg, COMMETERSCHER KUNSTHANDLUNG; Leipsic, M. RUDOLPH WEIGEL; Mannheim, M. M. ARTARIA ET FONTAINE; Paris, M. DEPER, 21, Quai Voltaire; and Mr. E. RUTTER, 10, Rue Louis le Grand; Vienna, M. M. ARTARIA ET CIE., Kholmärkt.

CONDITIONS OF SALE.

- I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the seller cannot decide such dispute.
- II. No person to advance less than 1s.; above Five Pounds, 2s. 6d. and so on in proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, if required, in part of payment of the Purchase-money; in default of which, the Lot or Lots purchased to be immediately put up again and re-sold.
- IV. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- V. The Lots to be taken away at the Buyer's expence, immediately after the conclusion of the Sale; in default of which, Messrs. S. LEIGH SOTHEBY and JOHN WILKINSON will not hold themselves responsible if lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the Purchaser, If at the expiration of Two DAYS after the conclusion of the Sale, the Lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expence, the same as if re-sold, will be added to the amount at which they were bought. Messrs. S. LEIGH SOTHEBY & JOHN WILKINSON will have the option of re-selling the Lots uncleared either by public or private sale, without any notice being given to the defaulter.
- VI. Upon failure of complying with the above conditions, the money required or deposited in part of payment shall be forfeited; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulter at this sale.*

Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servants,

S. LEIGH SOTHEBY & JOHN WILKINSON,
Wellington Street, Strand.

CATALOGUE
OF
THE FIRST PORTION
OF THE
VERY IMPORTANT AND VALUABLE
COLLECTION OF ENGRAVINGS,
THE PROPERTY OF
THE REV. DR. WELLESLEY,
PRINCIPAL OF NEW INN HALL, OXFORD;
CONSISTING OF
THE WORKS OF MARC-ANTONIO & HIS SCHOOL.

FIRST DAY'S SALE.

BARTSCH, VOL. XV.

PRINTS BY ANONYMOUS ENGRAVERS,
FOLLOWERS OF MARC ANTONIO.

OLD TESTAMENT.

LOT

- | | | |
|---------------|---|-----------|
| <i>Tiffin</i> | 1 The Creation of the Animals, from the Loggie, by Raffaele,
No. 1, <i>very fine with margin</i> | . 10
1 |
| <i>Do</i> | 2 The Sacrifice of Cain, by Amico Aspertini, No. 3, <i>very fine</i> | . 13
1 |
| <i>Do</i> | 3 The Sacrifice of Cain and Abel, after the Loggie of the
Vatican by Raffaele, No. 4, <i>fine, from the collections
of Count Fries & Mr. Esdaile</i> | . 10
1 |
| <i>Graves</i> | 4 The same, <i>first state, before the date and address of Lafreri,
superb impression, from the De Fries Cabinet</i> | . 13
1 |
| <i>Do</i> | 5 Joseph relating his Dreams to his Brethren, from the Loggie
by Raffaele, No. 5, <i>superb, from the De Fries Cabinet</i> | . 16
1 |

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|--------|---|---|---|---------------|
| . 10 . | 6 | The Cup found in Benjamin's Sack, No. 7, an early print in the style of Giacomo Francia, <i>fine</i> , from <i>M. Durand's Collection</i> | 1 | <i>Tiffin</i> |
| 12 . | 7 | Abigail bringing presents to David, No. 8, <i>superb</i> , from the <i>De Fries Collection</i> | 1 | <i>Do</i> |

NEW TESTAMENT AND SUBJECTS OF THE VIRGIN.

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|--------|----|--|---|----------------|
| . 5 . | 8 | The Birth of the Virgin, from a grand design of Bandinelli, No. 1, <i>very fine</i> | 1 | <i>Do</i> |
| . 5 . | 9 | The Flight into Egypt, after Raffaele, No. 4 | 1 | <i>Do</i> |
| . 5 . | 10 | St. Peter declared to be the Head of the Church, after Raffaele, No. 6 | 1 | <i>Nozella</i> |
| . 16 . | 11 | The Crucifixion between two Thieves, No. 8, <i>rare</i> | 1 | <i>Darling</i> |
| | 12 | The Transfiguration, by Raffaele, No. 9, from the <i>Sykes Collection</i> | 1 | |
| 212-6 | 13 | The Madonna seated on a chair and embracing the Infant Saviour, after Raffaele, No. 11, <i>very fine</i> | 1 | <i>Tiffin</i> |

SAINTS AND SACRED SUBJECTS.

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|--------|----|--|---|---------------|
| . 4-6 | 14 | St. Ambrose rebuking the Emperor Theodosius, or rather Nathan blessing David about to go against the Philistines, No. 1, <i>rare</i> , from <i>Sir Joshua Reynolds' Collection</i> | 1 | <i>Grundy</i> |
| | | *** Zani (vol. iii. p. 319,) considers it to be engraved by Bramante. | | |
| . 18 . | 15 | The Stoning of St. Stephen, from Raffaele, the only print from this design, No. 2;—and the companion print, the Conversion of St. Paul, marked G. R. I. VEN., <i>not in Bartsch</i> | 2 | <i>Tiffin</i> |
| | | *** It is not generally known that the initials beneath the Saint, DV. E. CO. ST. C.A., are those of the words: "Durum est contra stimulum calcitrare," "It is hard to kick against the pricks." | | |
| . 5 . | 16 | John the Baptist preaching in the Desert, after Raffaele or Parmigiano, marked 1532, No. 5, from the <i>Collections of Count Fries and Mr. Ford</i> | 1 | <i>Do</i> |
| 111-6 | 17 | The same, <i>first state before the date</i> , <i>superb proof with margin</i> , from <i>Mr. Ford's Collection</i> | 1 | <i>Do</i> |

- Siffin* 18 The same subject, not the reverse copy, but an undescribed repetition, with the cross shaded, *from the Collections of Martin Folkes,* Blackburne, Sir M. Sykes, and Mr. Ford* 1 7.
- Do* 19 The Sybil reading, after Raffaelle, No. 6, *very fine* 1 17.
- Baker* 20 The same subject, the reverse way, No. 7, *very fine, from the Mariette, Willett & Sykes Collections* 1 3.
- Grundy* 21 The Female seated asleep near a window: an Angel, bearing the Cross and flying towards the left, is seen above; perhaps a study from nature by Parmigiano 1 9.
- * * Bartsch does not describe this print, which is engraved somewhat in the manner of Bonasone.

PROFANE HISTORY.

- Siffin* 21* The Magnanimity of Scipio, after Rosso Fiorentino, No. 3 1 5.
- Grundy* 22 The Victory of Scipio, the only engraving of this subject from Raffaelle, No. 4;—and the Conference of Scipio and Hannibal, after Julio Romano, No. 5, *both in the second state* 2 1.
- Siffin* 23 The Combat with the Saracens at the Port of Ostia, after Raffaelle, No. 7 1 5.

MYTHOLOGICAL SUBJECTS.

- Grundy* 24 Two small pieces, in the manner of the Master of the Caduceus, representing Mercury and Pandora, or Psyche, ascending and descending in the air, Nos. 1 and 2 2 14/10.
- * * These exquisite little gems are from the collections of Sir Mark Sykes and of Mr. Wilson, who classed them as by Bonasone.
- Do* 25 Two Cupids carrying the Club of Hercules, from Raffaelle, No. 4;—and Cupid with a Griffin, from the same, in the Farnesina, No. 8 2 1.
- Do* 26 The last print, No. 8, before the name of Salamanca; *from the De Fries Collection* 1 1.
- Baker* 27 Psyche ascending with the Vase, after Raffaelle, in the Farnesina, No. 5, *very fine* 1 16.
- Siffin* 28 Venus and Cupid standing on Clouds, after Parmigiano, supposed to be by Giacomo Francia, or Bonasone, No. 6, *first state* 1 17.

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|-----|---|---|-----------------|
| 2. | 29 The Triumph of Venus on the Sea, by an early Engraver, No. 7, <i>extremely rare</i> | 1 | <i>Gruner</i> |
| 5. | 30 Diana and Nymphs surprised by Actæon, No. 10, <i>beautiful impression, from the De Fries Cabinet</i> | 1 | <i>Gruner</i> |
| 17. | 31 The same, <i>proof, before the name of Lafreri</i> | 1 | <i>Tiffin</i> |
| 15. | 32 Jupiter with the Eagle, Cupid and other Deities, seated on the Clouds, supposed to be from Salvati or Michael Angelo, No. 11 | 1 | <i>Do</i> |
| | *** A print of singular rarity, and always ill printed. The impression in the De Fries Collection was entirely drawn over with a pen, and the edges mended. | | |
| 6. | 33 The Birth of Adonis, No. 12, <i>an undescribed proof, before the name of Lafreri and date, from the De Fries Cabinet</i> | 1 | <i>Graves</i> |
| 10. | 34 The Children of Niobe slain by Apollo and Diana, after Rosso Fiorentino, No. 13, <i>fine</i> | 1 | <i>Roussell</i> |
| 5. | 35 The Feast of the Gods for the Nuptials of Psyche, in the Farnesina by Raffaele, No. 15, with the monogram of a German master, <i>fine</i> | 1 | <i>Gruner</i> |

FANCY SUBJECTS.

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|-----|---|---|-----------------|
| 5. | 36 Apollo pursuing Daphne, No. 4, <i>extra rare</i> | 1 | <i>Do</i> |
| 11. | 37 Two Sibyls, after Raffaele, No. 5, <i>very fine, from the Storck Collection</i> | 1 | <i>Mosca</i> |
| 11. | 38 Two other Sibyls, No. 6, <i>from the De Fries Collection</i> | 1 | <i>Do</i> |
| 26. | 39 The two Men with Oxen drinking, called "L'abbreuvoir des Bœufs," No. 8, <i>very fine, from the De Fries Collection</i> | 1 | <i>Roussell</i> |
| 13. | 40 The same, <i>before the retouch, and without the words Ant. Sal. exc., very rare</i> | 1 | <i>Do</i> |

*** With reference to the doubts of Bartsch, the engraver appears to be Agostino Veneziano, the chiaroscuro of other plates of his having been altered on a similar principle; but Raphael is not the author of the design, which forms one of the illuminations to the Vatican MS. of Virgil engraved by Bartoli, and refers probably to the passage:

"Ad puteos aut alta greges ad stagna jubeto

"Currentem ilignis potare canalibus undam;"

Georg. iii. l. 329.

- 41 The Warrior and recumbent Female, called Mars surprising Rhea, from a bas-relief in the Palazzo Mattei, No. 10, from the Sykes Collection . 16 .
1

ARCHITECTURE.

- 42 The Altar of the Second Temple of Jupiter Capitolinus, No. 3, *proof before the words, Ant. Sal. exc., not described* . 11 .
1
- 43 The Base of the Theodosian Column at Constantinople, No. 4, *very fine* . 11 .
1

NOT IN BARTSCH.

- 44 The Arch of Constantine; the Temple of Janus; the Temple of Antoninus and Faustina, and the Moles Adriani, *old impressions with margin* . 2 .
4
- 45 The Mausoleum of Augustus; the Pyramid of Cestius: the Antonine Column and Obelisk; the Theatre of Marcellus, and the Septizonium . 5
- 46 The Septizonium, *before the name of Lafreri*; and an Arch, inscribed "ROMA. LARCHO. DE. VESPEXIANO. APRESO. S^{CA}. MARIA. NOVA." *curious* . 1 .
2
- 47 The Coliseum, no mark; the Pantheon, a section; the Tomb on the Via Cassia, *all fine* . 1 .
3
- 48 The Statues of Monte Cavallo, the front view 1546, the back view 1550; the Arch of the Claudian Aqueduct; and the Trophies of Marius, *all fine* . 1 .
4

JACOPO CARAGLIO.

SACRED SUBJECTS.

- 49 The Annunciation, from the drawing by Raffaello, late in the possession of Sir T. Lawrence, No. 2, *very fine*; from Richardson the painter's collection . 14 .
1
- 50 The Annunciation, after Titian, No. 3 . 18 .
1
- 51 The Madonna seated with the Child in the lap of St. Ann, with, on the right, St. Sebastian, and on the left St. Roch, 10. JACOBVS. VERONENSIS. FE., and four verses, STELLA. CELI. &c. . 18 .

* * * This is not in Bartsch.

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|-----|---|---|---------------|
| 24. | 52 The Holy Family, after Raffaele, No. 5, <i>very fine</i> | 1 | <i>Graves</i> |
| 3. | 53 The same, <i>first state, with the cradle blank</i> | 1 | <i>Baker</i> |

MYTHOLOGICAL.

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|---|--|----|---------------|
| 686 | 54 The Loves of the Gods, the suite according to Bartsch, No. 9-23, wanting No. 10,—also four not in Bartsch, viz. Venus and Adonis, Jupiter and Io, Jupiter and Semele, Apollo and Hyacinthus | 18 | <i>Grundy</i> |
| 19. | 55 The same, the suite in Bartsch, wanting Nos. 10, 12, 15 and 17, but with the Venus and Adonis not in Bartsch | 12 | <i>Do</i> |
| 7. | 56 Duplicate of No. 18, Apollo and Daphne, <i>fine</i> | 1 | <i>Grundy</i> |
| 5. | 57 Duplicate of No. 20, Cupid and Psyche, <i>extra fine</i> | 1 | <i>Grundy</i> |
| 18. | 58 The Heathen Gods and Goddesses, in niches, after Rosso, No. 24-43, wanting No. 15 | 19 | <i>Do</i> |
| 1. | 59 The Labours of Hercules, after Rosso, No. 44-49, <i>the set of six, complete and fine, before the name of Salamanca</i> | 6 | <i>Tiffin</i> |
| 18. | 60 Mercury and Psyche, after Raffaele, No. 50, <i>fine, from the De Fries Collection</i> | 1 | <i>Do</i> |
| 1. | 61 The same, <i>with the retouch and initials of Michel Lucchese</i> | 1 | <i>Grundy</i> |
| 6. | 62 The Dispute between the Muses and the Pierides, after Rosso, No. 53, <i>from the Collection of Count Fries</i> | 1 | <i>Do</i> |
| 15. | 63 Female Figure, called "Le Carnage," intended to personify War, No. 55, <i>fine and rare, from the Collections of P. Mariette, 1667, Mr. Willett, and Sir M. Sykes</i> | 1 | <i>Graves</i> |
| 12. | 64 The Woman seated upon a Rock in the Sea, a circle, No. 56, <i>very fine</i> | 1 | <i>Tiffin</i> |
| 212. | 65 The School of the Ancient Philosopher, No. 57, <i>very fine, from Sir Peter Lely's Collection</i> | 1 | <i>Do</i> |
| <p>*** This singular print has never yet been properly explained. On the tablet above are the words, "AVT. DEVS. PATIVR, AVT. TOTA. MVDI. MACHINA. DISSOLVITVR,," the exclamation of Dionysius the Areopagite, when, with his master Apollonophanes at Heliopolis, in Egypt, he witnessed the eclipse of the Crucifixion. He is represented standing near his master, who is seated, and pointing to the stars, visible by day.</p> | | | |
| 6. | 66 Another impression, not so powerful, with the words more legible | 1 | <i>Grundy</i> |

<i>Nasone</i>	67	The Spectre, called "La Fureur," after Rosso, No. 58, <i>fine</i>	1	26
<i>Baker</i>	68	The Battle of the Buckler, after Raffaele, No. 59, <i>superb impression of this capital piece</i>	1	1
<i>Evans</i>	69	Æneas and Anchises, after Raffaele, No. 60, <i>an extraordinary impression, from the Blackburn and Sykes Collections</i>	1	2126
<i>Baker</i>	70	Diogenes, after Parmigiano, No. 61, <i>a matchless impression, from the Collection of Count Fries</i>	1	3
<i>Evans</i>	71	Alexander and Roxana, after Raffaele, No. 62, <i>superb impression, from the Collection of Count Fries</i>	1	219
<i>Roupell</i>	72	The Rape of the Sabines, after Rosso, No. 63, <i>very fine</i>	1	26
<i>Do</i>	73	Ixion embracing the Cloud, Appendix No. 1, <i>extra fine, from the De Fries collection</i>	1	6

GIULIO BONASONE.

OLD TESTAMENT.

<i>Deuling</i>	74	Noah and his Family leaving the Ark, after Raffaele, No. 4, <i>brilliant impression</i>	1	14
<i>Roupell</i>	75	Moses striking the Rock, and ordering the Israelites to collect Manna in the Wilderness, after Parmigiano, No. 5	1	6
<i>Evans</i>	76	The Cup found in Benjamin's Sack, from Raffaele, No. 6, —and a repetition, marked P. V. O.	2	18
<i>Tiffin</i>	77	Judith putting the Head of Holofernes into the Sack, No. 8, <i>fine and very rare, before the plate was reduced in width</i>	1	6

NEW TESTAMENT.

<i>Evans</i>	78	The Adoration of the Shepherds, after Giulio Romano, No. 38	1	26
<i>Do</i>	79	The Adoration of the Shepherds, with a choir of Angels above, entirely etched, No. 39, <i>from the Collections of P. Mariette, 1691, Mr. Ford, 1823, and Mr. Esdaile, 1829, rare</i>	1	5
<i>Do</i>	80	The Resurrection, 1561, partly etched, No. 45, <i>fine</i>	1	8
<i>Volpighi</i>	81	The same, <i>undescribed proof before the dark background to the principal figure, very fine and rare</i>	1	36

- . 4 . 82 The Charge to Peter, after Raffaele, attributed to Bonasone, *Boans*
see Cumberland's Catalogue, p. 67 1

THE VIRGIN MARY.

- . 3 . 83 The Holy Family, No. 46, *fine* 1 *Gruner*
/ . 84 The Marriage of St. Catharine, after Parmigiano, No. 47,
brilliant impression 1 *Boans*
. 6 . 85 Holy Family, with Angel above, scattering flowers, entirely
etched, No. 48, *rare* 1 *Roussell*
/ 19 . 86 The Madonna fainting, supported by the other Maries,
after a drawing by Raffaele, No. 50, *fine and rare* 1 *Noseda*
. 17 . 87 The Madonna, assisted by an Angel and two females,
washing the Infant's feet, after Giulio Romano, No. 51 1 *Tiffin*
. 10 . 88 The Virgin with the Dead Body of her Son across her
knees, from the Pietà of Michael Angelo in St. Peter's,
No. 53 1 *Noseda*
218 . 89 The Virgin standing by the Dead Body of her Son extended
on a bier, after Raffaele, No. 60, *very fine* 1 *Tiffin*
212 . 90 The Madonna and Child in the Clouds, with, below, St.
Jerome and St. John Baptist, after Parmigiano, for the
picture in the National Gallery, No. 62, *brilliant im-*
pression, in fine preservation 1 *Colusogli*
218 . 91 Holy Family among ruins, after Raffaele, No. 63, *fine*,
Bartsch calls it "Pieve rare" 1 *Tiffin*
/ 1 . 92 Holy Family, with the Infant asleep, after Michael Angelo,
called "La Madonna del Silenzio," No. 66 1 *Boans*
. 19 . 93 A Riposo of the Holy Family in a landscape, with the
Infant St. John and an Angel gathering fruits, after
Titian, partly etched, No. 69 1 *Noseda*

SAINTS.

- . 26 . 94 St. Paul and the Dragon, No. 71; St. Paul preaching,
No. 72; and Peter and John healing the Cripple;
all after Perino del Vaga, No. 73 3 *Roussell*
. 5 . 95 The same, Nos. 71 and 72, *very fine, with broad margins* 2 *Gruner*
. 26 . 96 St. Mark, after Perino del Vaga, No. 75, *fine* 1 *Tiffin*
. 4 . 97 St. George and the Dragon, after Julio Romano, No. 77,
fine and extra rare 1 *Gruner*

MYTHOLOGY.

<i>Graves</i>	98	Silenus, No. 88, and Midas, No. 89, both from the <i>Antique</i> , . 3 . <i>brilliant impressions, from the De Fries collection</i>	2
<i>Grundy</i>	99	Bacchus on a Car drawn by Panthers, No. 90, rare	1 . 1 .
<i>Roussell</i>	100	Neptune drawn by Sea Horses, No. 96, <i>very fine, from</i> . 6 . <i>Mr. Barnard's Collection</i>	1
<i>Grundy</i>	101	Nymphs and Satyrs in a Grotto bathing, No. 97, <i>fine and</i> / 11 6 <i>rare</i>	1
<i>Roussell</i>	102	The Story of Jason and Medea, <i>from a bas-relief</i> , No. 98	1 . 4 6
<i>Do</i>	103	The Chariot of the Sun, No. 99, <i>superb impression</i>	1 . 7 .
<i>Do</i>	104	Cupid and Psyche in a Triumphal Car drawn by Swans, . 12 . No. 105, <i>very fine and rare</i>	1
<i>Baker</i>	105	The Elysium of Love, No. 106, <i>magnificent impression</i>	1 / 7 .
<i>Grundy</i>	106	The Goat Amalthea and the Infant Jupiter, after Giulio . 1 . Romano, No. 107	1
<i>Evans</i>	107	The set of the History of Juno, complete, No. 113-134, <i>in</i> 3 . . <i>the finest state, from Mr. Esdaile's Collection</i>	22
<i>Grundy</i>	108	The Bust of Juno, No. 136, <i>scarce</i>	1 . 1 .
<i>White</i>	109	The set of four Statues, in niches, viz.—Leda, No. 140 ; . 6 . Diana, No. 141 ; a Muse, No. 142 ; Luna, No. 143	4
<i>Roussell</i>	110	Epimetheus opening Pandora's Vase, No. 144, <i>scarce</i>	1 . 1 .
<i>Grundy</i>	111	Six of the Loves of the Gods, viz.—Bacchus, No. 147 ; Juno in the Air, No. 152 ; Venus, No. 160 ; Apollo, 2 14 . No. 161 ; Mars, No. 162 ; Venus on a Cloud, No. 163, <i>all choice impressions</i>	6
<i>Roussell</i>	112	Semele, No. 166, <i>proof before the verses, extra rare</i>	1 . 4 .
<i>Grundy</i>	113	Termini of Silvanus and a Nymph, No. 165, and of Her- . 2 6 cules and Dejanira, No. 166, <i>fine</i>	2
<i>Do</i>	114	Sea Nymphs and Tritons feasting on Fish, No. 173, 3 8 . <i>a magnificent impression with the blank corners at top</i> <i>perfect</i>	1

FANCY SUBJECTS.

<i>Evans</i>	115	The Combat with the Sea Monster, No. 178, <i>fine, from the</i> . 6 . <i>De Fries Collection</i>	1
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16. 116 The set of Thirteen Anatomical Figures, complete, 309-341, *very rare single, and few perfect sets known* 13
1. 117 Duplicates of six, viz. No. 331, 334, 335, 336, 339, 340 6

Green

White

ARCHITECTURE, &c.

8. 118 Frieze with a winged Centaur, No. 353; another Frieze with two Cupids and a Monster, half lion and half man, No. 354, *very fine* 2

Green

THE MASTER OF THE DIE.

SACRED SUBJECTS.

210. 119 Christ bearing his Cross, No. 2, *fine* 1
24. 120 The Body of Christ supported on the Tomb by two Angels, &c., after Raffaele, No. 5, *first impression*, 1532 1
11. 121 The Assumption, after Raffaele, No. 7, the original, *fine* 1
12. 122 The same, reversed, perhaps a copy, *very fine* 1
214. 123 The Virgin, on Clouds, crowned by two Angels, after Raffaele, No. 8, *signed P. Mariette*, 1660 1
6. 124 The Virgin seated and crowned by Jesus Christ, repetition of No. 56 of the 14th vol. of Bartsch, after Raffaele, No. 9, *first state* 1
31. 125 The Coronation of the Virgin in the presence of the Holy Trinity and Angels, copy of No. 10, according to Bartsch, *a beautiful print, from the Collections of Jonathan Richardson, Michael Rysbrack, Sir Joshua Reynolds and Mr. Esdaile* 1
12. 126 Christ's Charge to Peter, after Raffaele, No. 11, the original 1
18. 127 St. Barbara, No. 12; The Magdalen, No. 13; St. Sebastian, No. 14; St. Roch, No. 15, *all very fine* 4

Stiffin

Green

Do

Roussel

Do

Green

Do

Roussel

Do

£132.13.0

J. H. M. L.
SECOND DAY'S SALE.

THE MASTER OF THE DIE, *continued.*

MYTHOLOGICAL SUBJECTS.

LOT

- | | | | | |
|-----------------|-----|--|---|-----|
| <i>Moseley</i> | 128 | Hercules driving away Envy from the Temple of the Muses, after B. Peruzzi, No. 17; Cybele in her Car, after Julio Romano, No. 18, <i>both before the retouch</i> | 2 | 1 |
| <i>Baker</i> | 129 | The Story of Apollo and Daphne, after Peruzzi or Julio Romano, the set of four, No. 19, <i>all before the retouch</i> | 4 | 16 |
| <i>Graves</i> | 130 | Bacchus with Cupids, after Raphael, No. 23, <i>first state before the address</i> | 1 | 12 |
| <i>L</i> | 131 | Apollo and Venus in their Cars, after Raffaele, No. 24, the original, <i>fine</i> | 1 | 9 |
| <i>Graves</i> | 132 | Jupiter, Ganymede, Venus and the Graces, from Raffaele, No. 25, the original, <i>very fine</i> | 1 | 19 |
| <i>Siffin</i> | 133 | Venus and Juno in their Cars, after Raffaele, No. 26, <i>before the words ANT. SAL. EXC. in the middle of the margin below</i> | 1 | 10 |
| <i>Do</i> | 134 | The Sacrifice to Priapus, after Raffaele or J. Romano, No. 27, the original, <i>very fine</i> | 1 | 5 |
| <i>Colnaghi</i> | 135 | The Nuptials of Jason and Créusa, <i>from the Antique</i> , No. 28, <i>fine, with the inscription below, which Bartsch says is generally cut off</i> | 1 | 11 |
| <i>Graves</i> | 136 | Cupids sporting, after Raffaele, No. 30, original, and copy reversed, marked F. H. | 2 | 9 |
| <i>Do</i> | 137 | Apollo and Marsyas, from Raffaele, No. 31, original, <i>before the retouch, signed P. Mariette, 1666</i> | 1 | 17 |
| <i>Colnaghi</i> | 138 | The Designs for the Papal Tapestries, after Raffaele, No. 32-35, the set of four, <i>very fine</i> | 4 | 216 |
| <i>Do</i> | 139 | The same, <i>before the inscriptions, of the utmost rarity</i> | 4 | 412 |

- | | | | | |
|--|-----|--|----|-----------------|
| 12. | 140 | The figures of the Three Amorini, as Plutus and his Tributaries in No. 32, Drawing in chalk and wash, heightened, by Luca Penni, <i>very fine</i> | 1 | <i>Poluoghi</i> |
| 1 - - | 141 | Two Friezes of Cupids, after Raffaele, No. 36-37, <i>fine and rare</i> | 2 | <i>Do</i> |
| 5 - - | 142 | The same, proofs before the name of Lafreri, and signed <i>P. Mariette</i> , 1668, from the Collection of Sir Thomas Lawrence | 2 | <i>Grauey</i> |
| " 11 . | 143 | The Nuptial Banquet of Psyche, from Raffaele, No. 38 | 1 | <i>Noseda</i> |
| 118 . | 144 | The Story of Cupid and Psyche, after Raffaele, the set of thirty-two, No. 39-70, <i>second state</i> | 32 | <i>Tiffin</i> |
| 40 . | 145 | The Fable of Psyche, after Raffaele, the set, No. 39-70, complete, <i>in the first state</i> ; together with six Proofs before the verses underneath, viz. No. 44, 45, 48, 56, 66, 68 of Bartsch, or No. 6, 7, 10, 18, 28, 30, of the series | 38 | <i>J -</i> |
| <p>*** "This set is from the Collection of M. Revil, and produced at his sale 400 francs. There does not perhaps exist a finer set. There are duplicates of four before the letters"—<i>MS. Note</i>. Two other proofs before the letters have been added since.</p> | | | | |
| 11 . | 146 | The single subject from the History of Psyche, without verses, No. 71 | 1 | <i>Noseda</i> |

VARIOUS OTHER SUBJECTS.

- | | | | | |
|-------|-----|---|---|-----------------|
| 6 . | 147 | Æneas and Anchises, after Raffaele, No. 72; and the same, retouched by Thomassin, <i>both fine, from the De Fries Collection</i> | 2 | <i>Baker</i> |
| " 6 . | 148 | The same, a repetition, with the die, and below eight different verses, beginning "Arde Troia," <i>very fine and rare, and not described</i> | 1 | <i>Do</i> |
| " 7 . | 149 | The Victory of Scipio over Syphax, No. 73, <i>first state</i> , before the inscription, "SUMPTUM. EX. FRAGMENTIS." &c. | 1 | <i>Roussell</i> |
| " 2 . | 150 | The Triumph of Scipio, No. 74, <i>first state</i> , before the inscription and the address of Lafreri, from the Collections of Lord Bute, Thane, and Sir M. Sykes; and copy, reversed, <i>not described</i> | 2 | <i>Gruener</i> |

<i>Gravina</i>	151 The Female viewing herself in a Mirror, a Moor behind her, from Raffaelle, No. 75, <i>fine, from Mr. Wilson's Collection</i>	215. 1
<i>Roussell</i>	152 The Phoenix, after Raffaelle, No. 76, the original, <i>rare</i>	1 . 1 .
<i>Nosedon</i>	153 A Combat of Two Gladiators, No. 77, <i>very fine</i>	1 . 2 .
<i>Do</i>	154 The Naval Combat, after J. Romano, No. 78, <i>very fine</i>	1 . 26
<i>Evans</i>	155 A Panel of Arabesque Ornament with figures, No. 81; another, also after Raffaelle, with verses, <i>proof not mentioned, before the name of Salamanca</i>	. 8 . 2

NICCOLO BEATRICETTO.

PORTRAITS.

<i>Nisbet</i>	156 The Portrait of Henry II. King of France, 1556, No. 3, <i>first and rare impression, in brilliant state, from the Storck Collection</i>	37. 1
<i>Do</i>	157 Portrait of Juan de Valverde, a Spanish Physician, No. 5, <i>from the De Fries Collection</i>	. 6 . 1

SACRED SUBJECTS.

<i>Nosedon</i>	158 Joseph explaining his Dreams, after Raffaelle, in the Loggie, No. 9, <i>very fine</i>	. 16 . 1
<i>Evans</i>	159 The Prophet Jeremiah, from Michelangiolo, in the Sistine Chapel, No. 10	114. 1
<i>Gravina</i>	160 St. Peter walking on the Sea, from Giotto's Bark of the Church, called "La Navicella di Giotto," No. 16, <i>fine</i>	. 16 . 1
<i>Nosedon</i>	161 Christ's Descent into Limbo to release the Ancients, after Raffaelle, No. 22, <i>first state, fine</i>	. 6 . 1
<i>Do</i>	162 The Statue of Christ in the Minerva, by Michelangiolo, No. 23	. 9 . 1
<i>Roussell</i>	163 The Image of Our Lady of Loretto, between twisted columns, No. 26, <i>scarce</i>	. 2 . 1
<i>Do</i>	164 A repetition, not described, with a bordure and a second line of inscription, "FATTO. RETTARE. PER. IL. R ^{mo} . CARDINAL. DI. AGUSTA," <i>very fine</i>	. 2 . 1

- 19 . 165 The Madonna and Infant enthroned, and distributing
rosaries to the Dominican Order, in an oval formed of a
large rosary, No. 29, the original, which was twice
copied, *in the finest state, with margin, from the Storck*
Collection 1 *Polkington*
- 11 . 166 The Adoration of the Cross by the Virgin and other Saints,
No. 35, *fine and perfect impression* 1 *Do*
- 42 . 167 The Last Judgment, by M. Angelo, in the Sistine Chapel,
complete in ten pieces (though Bartsch says eleven),
No. 37, *very fine* 10 *Do*
- 117 . 168 A single Figure from the Crucifixion of St. Peter, by
M. Angelo, before the plate was reduced in size, *an*
extraordinary print, undescribed, very fine, from the De
Fries Collection 1 *Roche*

MYTHOLOGICAL.

- 16 . 169 The Fall of Phaëton, after M. Angelo, No. 38, *very fine* 1 *Boan*
- 5 . 170 Titius torn by the Vulture, after M. Angelo, No. 39, *the*
original 1 *Do*
- 16 . 171 The Death of Meleager, No. 41, *brilliant impression, from*
the De Fries Collection 1 *Do*

HISTORICAL AND FANCY SUBJECTS.

- 6 . 172 The Sacrifice of Iphigenia, No. 43, *first state, before any*
retouch, and before the inscription below was removed 1 *Gruber*

ANTIQUÉ STATUES.

- 12 . 173 The Equestrian Statue of Marcus Aurelius in the Capitol,
No. 87; The Laocoon, No. 91, *fine* 2 *Noseda*
- 6 . 174 Combat of Roman and Dacian Soldiers, from a Bas Relief
in the Arch of Constantine, No. 94, *magnificent impres-*
sion, from the De Fries Cabinet 1 *Gruber*
- 4 . 175 The River Nile, No. 95; The Tiber, No. 96; The Statue
of Oceanus, No. 97, *all fine* 3 *Do*

ARCHITECTURE AND PLANS.

- 5 . 176 The Temple of Fortuna Virilis at Rome, No. 99 1 *Stiffen*

- Guener* 177 The Pantheon, No. 100, *second state, fine* 1 . 5 .
 * * This is the first state according to Bartsch, who assumes that 1549 must be an error, and that the plate must have been shortened below, whereas the junction of the addition, "*la soudure*," may be traced along the uppermost step, across the whole plate.
- Do* 178 The Castle of St. Angelo at Rome, No. 101, *first state, before either of the addresses or any retouch* . 5 .
 1
- Do* 179 Section of the Baptistery in the Lateran, No. 103, *very fine state* . 3 .
 1
- Do* 180 The Circus Flaminius, 1552, No. 104, *fine state* 1 . 3 .
- Do* 181 A Twisted Column, richly ornamented, *very fine, before the address of Lafreri in small letters beneath the base* . 7 .
 1
 * * This beautiful print is not described, but is apparently the work of Beatrizet.
- Bolton* 182 A Map of Central Europe, between Paris and Belgrade; on the left above is a tablet, inscribed, "NOVA. GERMANIAE. DESCRIPTIO. CVM. ADIACENTIBVS. ITALIAE. GALLIAE. BRITANNIAE. POLONIAE. ET. PANNONIAE. PARTIBVS. &c.—MDLIII.;" on the same side below is the monogram of the engraver, composed of the letters N.B. The whole Eastern Coast of England is given, with names of places, up to Bervich, and the Arms of Queen Mary w. 28, h. 18½. 1
 * * This interesting work of Beatrizet is not described.

ENEAS VICO.

SACRED SUBJECTS.

- Bowen* 183 Judith and Holofernes, after Michelangiolo, No. 1, *from the Sykes Collection* . 16 .
 1
- Baker* 184 The Annunciation, after Raffaele, No. 2, *from the De Fries Collection* . 28 .
 1
- Graves* 185 The Annunciation, after Titian, No. 3 1 . 7 .
- Guener* 186 The Virgin and Child and Saints, No. 5, *fine, from Stuart's Sale, 1788* . 3 .
 1
- Darling* 187 The Burial of Christ, after Raffaele, No. 7, *fine* 1 . 7 .

12. 188 The Virgin and others bewailing the Dead Body of Christ at the Sepulchre, after ditto, No. 8, and a Drawing of the same, in pen and wash, *very much damaged and repaired* 2 *Nosedon*
114. 189 The Descent from the Cross, after Vasari, No. 9; St. Jerome on his knees, No. 10, *both very fine, from the Collection of Count De Fries* 2 *Do*
17. 190 The Prophet Esaias, from M. Angelo, in the Sistine Chapel, No. 11, *brilliant impression, from the De Fries Collection* 1 *Baber*
19. 191 The same, before the angles on each side below were shaded 1 *Do*
- *** Not described by Bartsch.

HISTORICAL.

23. 192 The Battle of the Amazons, oval, No. 14, with the original drawing, bistre wash 1 *Roupell*
12. 193 PEBPIGNIAN. A Bird's-eye View of the Town and the Siege, with the Country around, CARCASONA. NERBONA. SALSSES. &c. marked on the left below, E.V. 1542, w. 13, h. 9, *fine and rare* 1 *Solmagh*
- *** This is not described by Bartsch.
3. 194 Tarquin and Lucretia, after Raffaello, No. 15, *first state very fine, from the De Fries Collection* 1 *Roupell*
10. 195 NIZZA. View of Nice from the Sea, with the Attack of the Citadel by Barbarossa, the Turkish and French Fleets, &c.; on the left is the date M.D.XLIII. with the initials Æ. V., w. 16, h. 9 $\frac{1}{2}$, *fine and rare* 1 *Solmagh*
- *** Not described by Bartsch.
6. 196 Buda. Bird's-eye View from Pesth of the Siege of the Turks there, "E. v. 1542," w. 16, h. 11 $\frac{1}{2}$, *very fine and rare* 1 *Evans*
- *** Not described by Bartsch.
19. 197 Map of France, Spain, Lombardy, &c. In a cartouche on the right at top is the title, "La uera descrizione di tutta la Francia et la Spagna et Fiandra doue si ueggono Le Città, confini, Mari, Fiumi et Porti che in Esse si contengono. L'altre Parti ad Essi circostanti ui son poste solo per dimostrar I Termin di esse con ogni diligentia fatte et misurate. L'ano. M.D.XLII. E. v." w. 19, h. 15, *very fine and rare* 1 *Solmagh*
- *** This interesting early map is undescribed.

- Rouhelle* 198 Lucretia, after Marcantonio, No. 16, *very fine, from Sir Mark Sykes's Collection* . 26
1
- Evans* 199 The Army of the Emperor Charles V. crossing the Elbe, near Muhlburg, large oval, No. 18: below is the monogram of Hans Sebald Beham . 2.
1
- Siffen* 200 The Toilet of Venus, No. 19, *from the De Fries Collection, fine* / 4.
1
- Do* 201 The Amours of Mars and Venus, after Parmigiano, or rather Perino del Vaga, No. 21 . 5.
1
* * Alectryon being changed into a Cock, is described by Bartsch as Cupid asleep.
- Graves* 202 The same, *in the first state, superb impression, from Mr. Ford's Collection* . 16 .
1
- Siffen* 203 The same Design, in mezzotint, with slight variations, the Royal Arms of France being introduced on the bed canopy; the engraver is unknown, but a word like *Joanes* is indistinctly marked below, *extra rare and fine, from Mr. Ford's collection* 2/2.
1
- Gruener* 204 The Goddess Flora standing, No. 23, *very fine, from the De Fries Collection* . 5.
1
- Do* 205 Venus and Cupid, No. 24, *second state*—Leda, No. 25—*and the Daughters of Pierus, No. 29, both fine, from the De Fries Collection* . 5.
3
- Moscola* 206 Leda and the Swan, No. 26—and the copy, *both fine, from the De Fries Collection* . 7.
2
- Baker* 207 Mars and Venus, with Vulcan working at his forge, No. 27, *first state, which generally has the words Ant. Sal. exc.; this is a magnificent impression, and is without those words—also an impression of the altered Plate, with the principal group suppressed* / 2.
2
- Evans* 208 The Dispute between the Muses and the Daughters of Pierus, No. 28, *very rare—also an Engraving, by Valentin, of the same subject; the picture is in the Louvre* . 5.
2
- Do* 209 The Combat of the Centaurs and the Lapithæ, after Rosso, No. 30, *the original, very fine, from the De Fries Collection* . 11,
1

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|-----|-----|--|----|-----------------|
| 5. | 210 | The Forge of Vulcan, after Primaticcio, No. 31—The Bacchanalian Procession, No. 32, <i>fine, from the De Fries Collection</i> | 2 | <i>Siffen</i> |
| 5. | 211 | The Old Woman about to step into the Grave, from Marcantonio, No. 36, <i>extraordinary impression, from the Ottley and Sykes Collections</i> | 1 | <i>Spencer</i> |
| 26. | 212 | A Sacrifice, after Perino del Vaga, No. 38, <i>fine and rare</i> | 1 | <i>Noted</i> |
| 12. | 213 | The Old Woman spinning, after Parmigiano, No. 39, <i>the original, superb impression, from the Collection of Count Fries</i> | 1 | <i>Baker</i> |
| 7. | 214 | The Antique Female Statues, in the Gallery of the Cardinal Della Valle, Nos. 42, 43, 44, <i>all fine</i> | 3 | <i>Spencer</i> |
| | 215 | Proserpine standing, after Parmigiano, No. 45—and the copy, mistaken by Bartsch for the original, <i>both very fine</i> | 2 | |
| 1. | 216 | The Roman Courtesan, with Virgil in the basket, No. 46, <i>from the De Fries Collection</i> | 1 | <i>Noted</i> |
| 16. | 217 | The Rhinoceros, "NASCONO. QVESTI. ANIMALI. &c." No. 47, <i>extra fine and rare, from the same</i> | 1 | <i>Colnaghi</i> |
| 9. | 218 | Allegorical Composition of Children cooking, &c., after Michelangiolo, No. 48, <i>fine, from the Collections of Michael Rysbrack and Lord Bute</i> | 1 | <i>Noted</i> |
| 16. | 219 | The Academy of Baccio Bandinelli, No. 49, <i>first state, magnificent impression</i> | 1 | <i>Tracy</i> |
| 5. | 220 | The set of Forty-two Emblematical subjects, after Salviati, Nos. 50-91—and the set of Eight Philosophers, Nos. 92-99, <i>very rare, complete, beautiful impressions, from the De Fries Collection</i> | 50 | <i>Evans</i> |
| 15. | 221 | The set of Antique Gems, No. 100-133, in three pieces, before the plates were cut, <i>not known to Bartsch</i> | 3 | <i>Do</i> |
| 11. | 222 | The Portraits of Pope Paul III, No. 235—Pope Julius III, No. 236—and Antonfrancesco Doni, inscribed DICERIE., No. 244, <i>all fine</i> | 3 | <i>Siffen</i> |
| 18. | 223 | The Head of Christ, No. 240—Portraits of Ariosto, No. 241—Bembo, No. 242—Domenichi, No. 243—Doni, No. 245—Gelli, No. 246—Henry II. King of France, No. 247—Laura Terracina, No. 248—and Cipriano Moresini, No. 249 | 9 | <i>Mohr</i> |

Nisbet	224	The Portrait of Giovanni de Medici, in an ornamented oval cartouche, No. 254, <i>fine</i>	1	5.
Do	225	The Genealogical Tree of the first Twelve Cæsars, No. 256, <i>first state, with the letter-press inscriptions</i>	1	3 1.
Do	226	An Architectural Decoration, with numerous figures, forming the frame to a portrait of Philip II, which is faintly indicated, the plate being unfinished, No. 417, <i>from the Collection of Count Fries, "Du cabinet Praun, morceau rarissime," in the finest state</i>	1	3 18 6
Gruner	227	The Antonine Column and Obelisk, No. 418, <i>first state, before the inscription, rare according to Bartsch</i>	1	4.
Do	228	The Amphitheatre or Colosseum at Rome, two pieces joined, No. 419, <i>fine, from the De Fries Collection</i>	1	3.
Roupell	229	The Young Man and Fortune, "IO. SON. FORTVNA. BVONA. &c." attributed to Enea Vico, <i>rare</i>	1	3.
Nisbet	230	Six square Plates of Devices, with mottos, in grotesque frames, <i>not described, size 2½ in.</i>	1	5.

GIOVANNI BATISTA MANTOVANO.

SACRED SUBJECTS.

Gruner	231	The Madonna and Infant, No. 1—The Virgin and Child, on a crescent, with two Angels, No. 4, <i>from the De Fries Collection, both rare, and not in the Sykes Sale</i>	2	3.
Tiffin	232	The Resurrection, No. 5, and copy by Diana Ghisi	2	2 6
Do	233	The Resurrection, No. 5, <i>very fine, from the Sykes Collection</i>	1	12.
Nisbet	234	David and Goliath, No. 6	1	2 6

MYTHOLOGICAL.

Gruner	235	Cupid sleeping on a Couch, No. 8, <i>very fine</i>	1	1.
Booms	236	Jupiter and Deoide, No. 9, <i>rare</i>	1	1.
Roupell	237	Cupid playing on a Musical Instrument, No. 10—Minerva standing, No. 11, <i>from the De Fries Collection, both very fine</i>	2	3.
Gruner	238	Hercules and Antæus, No. 12, <i>beautiful impression</i>	1	18.
Gruner	239	The same, reversed, an etching, undescribed, <i>from the Sykes Collection</i>	1	2.

- 7 . 240 The Amours of Mars and Venus, 1539, No. 13, *from the Storck and Ford Collections, rare* 1 *Gravure*
 * * This design was copied by Enea Vico.
- 6 . 241 A smaller engraving, from the same design, reversed, *very fine, from the Collections of Count Fries and Mr. Ford, h. 8 $\frac{1}{2}$, w. 5 $\frac{6}{8}$.* 1 *Roussell*
 * * This is omitted by Bartsch in his *Euvre de J. B. Ghisi*, but it appears to be from his graver, and is extra rare.

VARIOUS OTHER SUBJECTS.

- 2 . 242 A Warrior on horseback, No. 15—The Standard Bearer, No. 16 2 *Grumer*
- 1 . 243 The Castle of St. Angelo, No. 17, *rare*—The River-God, No. 19, with margin 2 *Do*
- 1 . 244 The Trojans and Greeks in naval combat, No. 20 1 *Moscola*

GIORGIO GHISI MANTOVANO.

NEW TESTAMENT.

- 55 . 245 The Meeting of Mary and Elizabeth, after F. Salviati, No. 1, *superb unfinished impression, with the white column above the head of the female on the left.* *Bolunghi*
 * * A similar Proof is described in a note by Bartsch as existing in the Imperial Library at Vienna.
- 17 . 246 The Adoration of the Shepherds, No. 2, *fine and rare* 1 *Gravure*
- 4 . 247 The Nativity, after Bronzino, No. 3, in two sheets, *an impression of extraordinary brilliancy* *Do*
- 5 . 248 The Last Supper, after Lambert Lombard, No. 6—The original, 1551, *fine* 1 *Grumer*
- 16 . 249 The Crucifixion, in a glory of Angels, No. 8 1 *Gravure*
- 1 . 250 The Resurrection, No. 9—and a reverse Proof 2 *Do*

SAINTS.

- 11 . 251 The Martyrdom of St. Barbara, No. 10, *rare.* 1 *Evans*
 * * Bartsch describes this print as without mark, probably from a cut impression.
- 13 . 252 The Marriage of St. Catherine, after Primaticcio, No. 11 1 *Moscola*

VARIOUS SACRED SUBJECTS.

- Fries* 253 The Prophets and Sibyls of the Sistine Chapel, by Michel- / 15
angiolo, No. 17-22, set of six in fine original condition,
with rough edges 6

HISTORICAL.

- Roussell* 254 Cajus Marius receiving the Soldiers, after Polidoro, No. 26, . 2.
very fine, from Sir M. Sykes's Collection 1
Graves 255 Tarquin and Lucretia, after Julio Romano, No. 27, au . 3
etching, *from the Sykes Collection* 1
Bacon 256 The Trojans deceived by Sinon, No. 23, a most perfect / 2.
impression, from the Collection of M. Rysbrack 1

MYTHOLOGICAL.

- Do* 257 Neptune, No. 30—Thetis seated, No. 32—Thetis standing, . 6 .
No. 33 3
Stiffis 258 Victory, holding a globe, No. 34, *very fine, P. Mariette*, . 3 .
1674, *from Mr. Esdaile's Collection.* 1
Grimes 259 The four upright Ceiling Pieces, after Primaticcio, No. 36- . 14 .
39, *fine set, from the De Fries Collection* 4
Roussell 260 Venus and Adonis, after Teodoro Ghisi, No. 42, *fine* 1 . 6 .
Graves 261 Hercules, victorious over the Hydra, after J. B. Bertano, . 7 .
No. 44, *fine* 1
Roussell 262 Cupid and Psyche on the Couch, after Julio Romano, . 10 .
No. 45, *very fine, from the Collection of Count Fries* 1
Bacon 263 Bacchus in Triumph, oval, after Julio Romano, No. 46 1 . 2 .
Do 264 The Fates, after the same, No. 47, *very fine, before the* . 10 .
names, from the Collection of Count Fries 1
Grimes 265 The four oval Ceiling Pieces, after Primaticcio, No. 48-51, . 5 .
from the De Fries Collection 4
Baker 266 A Goddess, perhaps Diana, recumbent on her car, after . 8 .
Primaticcio, No. 53, *fine and rare* 1
Do 267 Venus and Vulcan seated in the forge, after Perino del . 5 .
Vaga, No. 54, *fine*—The Sleeping Faun and the Goat,
after Julio Romano, No. 55, *etching, rare* 2
Graves 268 Hercules recumbent, in a landscape, No. 56, *fine* 1 . 16 .

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GIORGIO MANTOVANO, *continued.*

FANCY SUBJECTS.

LOT

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|------|-----|--|---|----------------|
| 11 . | 276 | Angelica and Medoro, after Teodoro Ghisi, No. 62, <i>very fine, P. Mariette, 1672, from the Gulston, Thane and Sykes Collections</i> | 1 | <i>Spencer</i> |
| 17 . | 277 | The Calumny of Apelles, after Luca Penni, No. 64, <i>broad margin and MS. inscription</i> | 1 | <i>Blount</i> |
| 5 . | 278 | Danae in the boat, after Julio Romano, No. 65, <i>rare, from the Rysbrack and De Fries Collections</i> | 1 | <i>Baker</i> |
| 18 . | 279 | The Cemetery, or Resurrection, after J. B. Bertano, No. 69, <i>magnificent impression, from the Collections of Mariette, 1668, and Count Fries, 1807</i> | 1 | <i>Blount</i> |

- Graves* 280 Three Emblems, in ornamental frames—An Axe and Tree, . 8
"INCERTA. FEROR."—The Eagle soaring up to the Sun,
"PVR. CHE. &c."—The White Doe, "NESSVN. MI. TOC-
CHI." all with the mark G. M. F., $3\frac{1}{2}$ in. high, 3 in. wide,
not in Bartsch, fine, from the Sykes Collection 3
- Baker* 281 The Monogram I.H.S. in a Glory, encircled with Cherubs, . 3
the clouds forming an irregular edge to the plate; per-
haps a pattern for a Sacramental piece of Plate, not
described, diameter 6 in. 1
- Mosca* 282 A Young Man naked, carried in procession, after Prima- . 1
ticcio, No. 1 of the "Pieces Douteuses," ascribed to
Guido Ruggieri 1

ADAMO MANTOVANO.

SACRED SUBJECTS.

- Graves* 283 The Flagellation, No. 1, cut below, very scarce 1 . 18 .
Do. 284 The same subject, differently treated, from the design of 570 .
Michelangiolo for the painting by Sebastian del Piombo
in S. Pietro Montorio, No. 2, superb state and im-
pression 1
- Do.* 285 The Virgin and Infant, No. 4, very fine 1 / 6 .
Liffin 286 The Holy Family, with Saints, from Giulio Romano, 315 .
No. 6, unfinished proof, before the aureoles to the heads,
or any inscriptions, the angels above in outline, not
described by Bartsch 1

HISTORICAL.

- Baker* 287 Æneas carrying Anchises, No. 9, fine, with margin 1 . 7 .

MYTHOLOGICAL.

- Roupell* 288 Hercules and Dejanira, after Giulio Romano, No. 10, fine 1 . 1 .
Evans 289 The Faun playing on the Reed-pipe, from Giulio Romano, . 1 .
No. 11, from the De Fries Collection 1
- Graves* 290 The two Cupids in a Car, after Giulio Romano, No. 12, . 16 .
beautiful impression, from the Collection of Sir Joshua
Reynolds 1
- Do.* 291 The two Cupids on Dolphins, after Giulio Romano, No. 13, . 10 .
with margin, from the De Fries Collection 1

1. 292 Hercules, *no mark*, No. 15—Diana, No. 18—Apollo, No. 20, *fine* 3 *Siffert*
76. 293 Hercules with the Lion, after Julio Romano, No. 21, *fine, from the De Fries Collection* 1 *Baker*
- 294 Apollo and Diana in their Cars, a Ceiling-piece, after Giulio Romano, No. 22, (but more probably by Giorgio Mantovano), *very fine* 1
12. 295 Cupids sporting with dolphins, after Giulio Romano, No. 23; with the copy, *both fine, from the De Fries Collection* 2 *Graves*
15. 296 Three Fauns and two Bacchantes, No. 24, *very fine, from the Collection of Count Fries* 1 *Baker*
9. 297 The Choice of Hercules, No. 26, *very fine* 1 *Evans*

FANCY SUBJECTS.

2126. 298 The Young Man bearing the Yoke, called "La Servitude," after Mantegna, No. 103, *superb impression, with margin, from Mr. Wilson's Collection* 1 *Graves*
- 299 Men scraping a Pig, after Giulio Romano, No. 104, *fine—Victory, after Giulio Romano, No. 105* 2
18. 300 Men in Boats fishing, after Giulio Romano, No. 106, *very fine, with margin* 1 *Colnaghi*
9. 301 Combat of a Lion and Horse, after Giulio Romano, No. 107, *fine, from the De Fries Collection* 1 *Graves*

DIANA MANTOVANA.

NEW TESTAMENT.

5. 302 The Woman taken in Adultery, No. 4, *second impression, fine* 1 *Baker*
114. 302* Christ's Charge to Peter, after Raffaello, No. 5, *superb impression with burr, from the De Fries Collection* 1 *Evans*
2. 303 The Entombment, the Virgin fainting, No. 8, with the address of *Callisto Ferrante* 1 *Do.*

SUBJECTS OF THE VIRGIN.

11. 304 Virgin and Infant, half length, after Durante, No. 12, *fine and rare* 1 *Boisjelly*

- Bacon* 305 The Madonna and Child, after F. Salviati, No. 13, from the Ottley and Sykes collections 1 . 6 .
- Roussel* 306 The Holy Family, No. 14, from the De Fries collection 1 . 4 .
- Rosenau* 307 The Virgin and Child in the Clouds, after Raffaele, No. 15, brilliant impression 1 . 11 .
- Beuys* 308 The Holy Family after Raffaele, No. 16, from the Sykes collection 1 . 2 .
- Roussel* 309 The Virgin with the infants Jesus and St. John embracing, No. 17, from Rysbræck's collection, rare 1 . 19 .
- Do* 310 The Virgin and Infant, with St. Elizabeth, St. John with a lamb, and St. Joseph. On the cradle "DIANA. F." and below a distich beginning "HAEC. SENIOR. &c." not in Bartsch, h. 10 $\frac{3}{8}$, w. 7 $\frac{4}{8}$ 1 . 3 .

SAINTS.

- Do* 311 The Martyrdom of St. Agatha, kneeling between a soldier and the executioner, inscribed "DIANA. INCIDEBAT. ROMAE. 1577," and in the margin "S. AGATHA." and four lines beginning Verberibus frustra, &c., not in Bartsch, h. 10 $\frac{3}{8}$, w. 7 $\frac{3}{8}$. 1 .
- Beuys* 312 Christ seated in the Clouds, and below four Saints, after Dom. Ghirlandajo, No. 25, very fine, from the De Fries collection 1 . 11 .
- Rosenau* 313 The Birth of St. John Baptist, from Julio Romano, No. 26, the original, from the De Fries collection 1 . 1 .
- Do* 314 The same subject, engraved the reverse way by Sebastianus a Regibus, undescribed proof before the words "ANT. LAFFERIL." on the left, fine, from the De Fries collection 1 . 1 .
- Baker* 315 The Martyrdom of St. Catharine after Giulio Romano, large composition (more probably engraved by Giorgio Mantovano), No. 27, very fine, from the collection of Sir Thomas Lawrence 1 . 17 .
- Groves* 316 The Martyrdom of St. Lawrence after Baccio Bandinelli, copied from Marcantonio, No. 28, superb impression, from the collection of Count De Fries 1 . 3 .

HISTORICAL.

- Clement* 317 Aspasia at table with Socrates, No. 32, fine 1 . 2 .

- 7 . 318 The Continnence of Scipio, from Giulio Romano, No. 33,
fine, from the De Fries collection 1 *Baker*
- 1 . 319 The Greeks and Trojans combating for the body of
Patroclus, inscribed on the left "Achilles defunctus.
Iulius Rom. In." No. 35 1 *Russell*
- 210 . 320 The same, *proof before any inscription, with margin, a
beautiful print* 1 *Graves*
- 9 . 321 The Death of Regulus, after Julio Romano, No. 36, *fine* 1 *Blument*
- MYTHOLOGICAL.
- 1 . 322 Amphion and Zethus fastening Dirce to the Bull, from
the celebrated "Toro Farnese," No. 37, *fine* 1 *Grundy*
- 1 . 323 The Statue of Hercules, No. 38, *before the address, fine,
with broad margin* 1 *Moscow*
- 3136 . 324 The Birth of Apollo and Diana in the Isle of Delos, after
Julio Romano, No. 39, *before the address, superb im-
pression, from the De Fries collection* 1 *Graves*
- FANCY SUBJECTS.
- 1 . 325 The Statue of the Youth extracting a thorn from his foot,
No. 42, *fine and rare* 1 *Moscow*
- 13 . 326 The Charlatan, with snakes, selling his quack medicines,
after Julio Romano, No. 44, *first impression before the
words "Horatius Pacificus Formis," with broad margin* 1 *Graves*
- 4 . 327 The Equestrian Procession, after Julio Romano, in three
pieces, No. 45, *very fine, from the collection of
P. Mariette, 1668* 1 *Blument*

BARTSCH, VOL. XIV.

MARCANTONIO RAIMONDI, AGOSTINO
VENEZIANO, AND MARCO DA RAVENNA.

OLD TESTAMENT.

- 576 . 328 Adam and Eve driven from Paradise, after Michelangiolo,
No. 2 1 *Grundy*
- 2910 . 329 Noah directed by the Almighty to build the Ark, after
Raffaelle, No. 3, *fine and rare* 1 *Tiffin*

- L.* 330 Noah's Sacrifice, after Raffaelle, ascribed to Marco da Ravenna, No. 4, *signed P. Mariette*, 1676 2. . . 1
- Bacon* 331 The Sacrifice of Abraham, after Raffaelle, by Agostino Veneziano, No. 5 22. . . 1
- L. —* 332 The same, *proof before the initials A. V.*, very rare, *undescribed state* 22. . . 1
- Baker* 333 Isaac blessing Jacob, after Raffaelle, marked A. V. 1524, *from the De Fries cabinet*, No. 6 1/18. . . 1
- D.* 334 The same, *first state*, A.V. 1522, very rare, *from the De Fries collection* 1/15. . . 1
- *** Before the alterations in the chiaro-scuro throughout.
- Belongli* 335 The Israelites collecting Manna, after Raffaelle, by Agostino Veneziano, No. 8, *extra fine, from Mr. Wilson's collection* 3/13. . . 1
- *** First state, described by Bartsch from an impression in the Imperial Cabinet at Vienna, before the shadings copied in Fig. 47.
- L. —* 336 Joseph and the wife of Potiphar, after Raffaelle, No. 9, *extra fine, from the De Valois and De Fries collections* 5. . . 1
- Do* 337 David and Goliath, after Raffaelle, No. 10, *fine* 1 4. . .
- Bacon* 338 The same, before the tablet and monogram of Marcantonio, *from the De Valois collection, extra fine* 28/10. . . 1
- Jeffin* 339 The death of Zimri and the Midianitish woman, No. 14, *extremely rare* 55. . . 1

NEW TESTAMENT.

- Bacon* 340 The Annunciation, after Raffaelle, No. 15, *from the De Fries cabinet* 1/17. . . 1
- Graves* 341 The Massacre of the Innocents, after Raffaelle, with the Felcetta, No. 18, *a powerful impression, but imperfect and much damaged* 3/16. . . 1
- Mosca* 342 Christ at table in the house of the Pharisee, after Raffaelle, No. 23 2/14. . . 1
- Bacon* 343 The Last Supper, after Raffaelle, called "La Cene aux pieds," No. 26, *superb impression, from the De Fries cabinet* 28/10. . . 1

- | | | | | |
|------|-----|---|---|-----------|
| 14 . | 344 | Christ bearing his Cross, after Raffaele, by Agostino Veneziano, No. 28, <i>first impression, with the date 1517</i> | 1 | Baker |
| 5 . | 345 | The three Maries going to the Sepulchre, No. 33, after Michaelangiolo, <i>very fine, from the Sykes collection</i> | 1 | Siffin |
| 38 . | 346 | The Madonna lamenting over the dead body of Christ, after Raffaele, No. 34, called "La Vierge au bras nud," <i>superb impression, from M. Rysbrack's collection</i> | 1 | Grumley |
| 57 . | 347 | The same design engraved a second time, with the right arm draped, the tablet, and other changes, No. 35, <i>a matchless print</i> | 1 | Graves |
| 17 . | 348 | The Madonna and other disciples lamenting over the dead body of Christ, after Raffaele, No. 37 | 1 | Colnaghe |
| 55 . | 349 | The death of Ananias, after Raffaele, No. 42, <i>very fine</i> | 1 | Rousselle |
| 13 . | 350 | Elymas, the sorcerer, struck blind, after Raffaele, by Agostino Veneziano, 1516, No. 43, <i>from the De Fries collection</i> | 1 | Baker |
| 22 . | 351 | St. Paul preaching at Athens, after Raffaele, No. 44, <i>an impression of extraordinary power, and in the finest preservation</i> | 1 | Siffin |

SUBJECTS OF THE VIRGIN.

- | | | | | |
|----------------|-----|--|---|---------|
| 14 . | 352 | Martha and Mary ascending the Steps of the Temple, or, more properly, Mary bringing the Magdalene to hear the preaching of Christ, No. 45, <i>very fine</i> | 1 | S. — |
| 6 . | 353 | The Madonna seated, with the Infant, upon the clouds, after Raffaele, No. 47 | 1 | Graves |
| 15 . | 354 | The Virgin seated upon the clouds, the Infant standing on her lap, with his left hand raised, her right hand holding a book, marked R., <i>fine, and undescribed</i> | 1 | Baker |
| 6 . | 355 | The Madonna reading, with the infant Jesus, after Raffaele, <i>from the De Fries collection</i> | 1 | Siffin |
| 25. 25. 1212 . | 356 | The Madonna and Child, seated in the clouds, after Raffaele, "La Vierge de Foligno," No. 52, <i>very fine</i> | 1 | Bo |
| 42 . | 357 | The same design, with variations, No. 53 | 1 | Novella |
| 13 . | 358 | The Madonna and Child, with Tobit and the Angel, called "La Vierge au poisson," after Raffaele, No. 54, <i>superb impression</i> | 1 | Siffin |

- Evans* 359 The Holy Family, after Raffaele, called "La Vierge a la longue cuisse," No. 57, *very fine, and in matchless condition, from the De Fries cabinet* 112 1
- Jeffin* 360 The Madonna and Child, after Raffaele, No. 61 114, *St. B.*
- Do* 361 The Madonna and Child, with Elizabeth and St. John, called "La Vierge au Palmier," after Raffaele, No. 62 112 1
- Baker* 362 The Holy Family, called "La Vierge au berceau," after Raffaele, No. 63 1

SAINTS.

- Do* 363 Christ and the Apostles, after Raffaele, by Marco da Ravenna, No. 79-91, *very fine* 5 1
- Evans* 364 The Evangelists, after Giulio Romano, by Agostino Veneziano, 1518, No. 92-95 11 1
- Colnaghi* 365 St. Christopher, carrying the infant Jesus on his shoulder, No. 96, *brilliant impression, from the Mariette, De Valois, and De Fries collections—with the copy reverse* 10 2
- ** This rare piece was not in the Sykes collection.
- L* 366 The Five Saints, after Raffaele, No. 113, *extra fine* 20 1
- Evans* 367 The Martyrdom of St. Felicita, after Raffaele, No. 117, *superb, and in the finest condition, from Mr. Wilson's collection* 33 1
- Noseda* 368 The Statue of Jupiter with the eagle, in a niche, from the above, h. 3 $\frac{5}{8}$, w. 2 $\frac{2}{8}$ 6 1
- *** This exquisite little print is not in Bartsch.
- Evans* 369 Saint Veronica, No. 122, *from the collections of Mr. Bernard and Sir M. Sykes, fine, but much damaged* 686 1

THE SMALL SAINTS OF MARCANTONIO.

- Junier* 370 The set of Christ and the Apostles, No. 124, copy A—No. 125, original, and copies A and B—No. 126, original—No. 127, original 11 6
- Rose* 371 No. 128, original, *very fine*, and copies A and B—No. 129, original—No. 130, original, *very fine* 3 5
- Do* 372 No. 129, original, and copy B—No. 130, original, and copy not described—No. 131, original, *very fine*, and copies A, B and C—No. 132, original 4 9

17	373	No. 132, original—No. 133, original, <i>extra fine</i>	2	Rose
10	374	No. 133, original, and copy B—No. 134, original, and copies A and C—No. 135, original, and copies A and B—No. 136, original, and copy C	10	Siffin
12	375	The Angel Gabriel, No. 149, original, <i>rare</i>	1	Grumedy
8	376	St. John the Baptist, No. 150, original, and copy B	2	Siffin
10	377	St. Job, No. 153, original, and copy B	2	Evans
9	378	St. Joseph, No. 154, original	1	Siffin
18	379	St. Laurence, No. 155, original, <i>fine and rare</i>	1	Do
8	380	St. Lazarus, No. 159, original, <i>very fine</i>	1	Grumedy
15	381	St. Nicolas of Tolentino, No. 160, original, <i>fine and rare</i>	1	Evans
12	382	St. Roch, No. 164, original, <i>very fine</i>	1	Grumedy
8	383	St. Sebastian, No. 166, original, <i>rare</i>	1	Rose
8	384	St. Agatha, No. 170, original, <i>fine and rare</i>	1	Grumedy
10	385	St. Apollonia, No. 173, original, <i>very fine and rare</i>	1	Siffin
13	386	St. Catharine, No. 175, original, <i>mended at one corner</i>	1	Rose
11	387	St. Catharine of Siena, No. 176, original, <i>superb impression</i>	1	Siffin
1	388	St. Cecilia, No. 177, original, <i>very fine</i> , and copy not described	2	Grumedy
8	389	St. Lucia, No. 179, original, <i>rare</i>	1	Do
22	390	St. Margaret, No. 181, original, <i>fine and rare</i>	1	Siffin
8	391	St. Martha, No. 182, original, <i>fine and rare</i>	1	Grumedy
15	392	St. Petronilla, No. 183, original, <i>very fine</i>	1	Do
18	393	The figure of Death, No. 184, original, <i>fine, and very scarce</i>	1	Evans

HISTORICAL.

11	394	Dido, seated in a niche, holding a poniard in her left hand, her head turned to the left; below, on the left, is a cipher, similar to that of Marcantonio, undescribed, <i>h. 4½, w. 3, a beautiful print</i>	1	Siffin
125	395	Dido, after Raffaele, No. 187	1	Grumedy

* * Bartsch calls it "très rare."

- Grundy* 396 Lucretia, after Raffaele, No. 192, *an impression of matchless beauty and preservation* 7618. 1
- Siffin* 397 Cleopatra, after Raffaele, No. 199, *fine* 110. 1
- Grundy* 398 The same design, with variations, No. 200, *superb* 137. 1
- Blount* 399 Tarquin and Lucretia, after Raffaele, by Agostino Veneziano, FIRST STATE, with the date M.D.XXIII, *from the De Fries collection* 2. 1

* * This extra rare proof was wanting in the Sykes collection.

MYTHOLOGICAL.

- Graves* 400 The Dance of Cupids, after Raffaele, No. 217 114. 1
- Siffin* 401 Cupid rowing himself in his quiver, after Raffaele, by Marco da Ravenna, No. 219, *the original, rare* 2. 1
- Blount* 402 The Amours of a Heathen God and Goddess, after Julio Romano, No. 231, *fine* 510. 1
- * * This is numbered I. on the right hand below, and belongs to the series mentioned in the life of Marcantonio, by Vasari: see Bartsch (page 187, Note), who describes this print, then in the De Fries cabinet.
- Do* 403 A similar subject, numbered II., belonging to a set of copies of the above series, *equally rare* 3. 1
- Graves* 404 Cupid sailing on the Sea, seated on his quiver, &c., with eight verses below, after Raffaele, by Agostino Veneziano, No. 234 5. 1
- Baker* 405 The Throne of Neptune, by Raffaele, from an antique bas-relief, No. 242, *the original, fine and rare* 110. 1
- Blount* 406 The Judgment of Paris, after Raffaele, No. 245, *superb impression, with the marks of the pumice-stone, from Mr. Ottley's collection* 63. 1
- Siffin* 407 Mount Parnassus, after Raffaele, No. 247, *very fine* 1818. 1
- Graves* 408 The Frieze of Nymphs and Fauns dancing, after a design of Raffaele, the original, by Agostino Veneziano, No. 250, *from the Cicognara collection* 217. 1

16. 409 The Bacchanal, inscribed IL FAMOSISSIMO. TRIONFO. DI BACCO., with six Italian verses in the margin, and on a cartel, in the left-hand corner, Raph. Vrb. In. ROMÆ. fran. bert. 1594—and the same, without any of the inscriptions, the landscape erased, many other alterations, and two tablets inserted, one with the cipher of Marcantonio, the other with the initials R. V. I. w. 24¹/₈ h. 12⁴/₈ 2
- *** Undescribed, and curious for the variations.
10. 410 The same, FIRST STATE, with the cipher of Marcantonio, instead of the name of Bertelli, on the cartel, which bears the inscription, "Raph. Vrb. In. ROMÆ. ME incise," printed upon vellum, *very fine* 1
5. 411 The left-hand portion of the same, an unfinished state of the plate, before the clouds along the top 1
- *** An important and interesting fragment.

Polknap

Grumer

Roupe

FOURTH DAY'S SALE.

BARTSCH, Vol. XIV, *continued*.

LOT

- 2126 412 The Nymph, followed by Cupid flying, and the youth seated at the foot of a tree, after Raffaele, No. 252 1
- *** This exquisite print was not in the collection of Sir M. Sykes, and is of excessive rarity.
115. 413 Apollo, No. 263—The Muses, and other Females, Nos. 265, 266, 268, 270, 271, 272, 273, 274, 275, 276, 277 12
5. 414 The Satyr with a Nymph, defending himself against a man with a club, No. 279, *very rare, but damaged* 1
4. 415 The two Cupids washing, after Raffaele, by Agostino Veneziano, No. 280. 1
- *** This was wanting in the Sykes' collection.

Siffert

Blument

Baker

Siffert

£74.13.0

- Baker* 416 The Satyr and the Child with a bunch of grapes, after Raffaele, No. 281 2 . .
1
- Nosedu* 417 Orpheus and Eurydice, in the early manner of Marcantonio, No. 282 7 .
1
- Grundy* 418 Leda and the Swan, after Julio Romano, No. 283, *rare* 1 3 . .
- Baker* 419 The Nymph surprised by a Satyr, No. 285, *cut at top* 1 . 10 .
- Grundy* 420 Venus and Cupid, after Raffaele, A. V. 1516, No. 286 1 2 8 .
- Baker* 421 Aurora rising from the Sea, after Julio Romano, in an oval, No. 293, *fine* 24 .
1
- L* 422 A Nymph holding, with her left hand raised on high, a cake of salt, and with her right hand a light scarf, standing by a Satyr who plucks a bunch of grapes with his right hand and places his left on her shoulder, h. 7 $\frac{4}{8}$, w. 5 $\frac{1}{8}$. 6 6 .
1
- * * By Marcantonio, in his early manner; a very fine and perfect print, unknown to Bartsch, and perhaps unique.
- Grundy* 423 Orpheus and Euridice, No. 295, (Ottley, No. 199)—*beautiful impression, from Mr. Wilson's collection* 49 . .
1
- Evans* 424 The Wine-press, after Raffaele, No. 306, *very fine* 1 6 . .
- Graves* 425 Bacchus standing with a Panther at his feet, in a niche, No. 308, *very fine* 3 12 .
1
- Baker* 426 Statue of the young Olympus, in a niche, No. 309, *very fine* 1 2 . .
- Tiffin* 427 Venus, Cupid, and Minerva, after Raffaele, a group from the Judgment of Paris, *the entire print, fine, and in matchless preservation* 13 5 .
1
- V.* — 428 Venus and Cupid, in a niche, after Raffaele, No. 311, *extra fine* 15 . :
1
- Evans* 429 Venus in a crouching attitude, after Francia, No. 313, *from Sir Mark Sykes's collection* 14 5 .
1
- Polzagli* 430 Apollo and Daphne, by Agostino Veneziano, No. 317, *first and extra rare impression, with the date 1515, superb impression, from the De Fries collection* 13 . ,
1
- J* — 431 The Satyr and Nymph, called Jupiter and Antiope, No. 319, *very fine* 3 8 .
1

- | | | | | |
|------|-----|---|---|-----------------|
| 45. | 432 | Venus taking a thorn out of her foot, after Raffaele, by Marco da Ravenna, No. 321, <i>superb impression before the retouch</i> | 1 | <i>Plément</i> |
| 36. | 433 | Venus standing on the Sea, after Raffaele, by M. da Ravenna, No. 323, <i>very fine</i> | 1 | <i>Evans</i> |
| 34. | 434 | Venus and Cupid riding on Dolphins, after Raffaele, by Marco da Ravenna, No. 324, <i>before the retouch</i> | 1 | <i>Do.</i> |
| 12. | 435 | Pan and Syrinx, after Raffaele, No. 325—the copy according to Bartsch (Ottley, No. 253), <i>superb impression from the De Fries cabinet</i> | 1 | <i>Tiffin</i> |
| 314. | 436 | Juno, Ceres, and Psyche, after Raffaele, by Marco da Ravenna, No. 327, <i>extra fine</i> | 1 | <i>Evans</i> |
| 313. | 437 | The same, before additional work; see the heads of Psyche and Ceres, <i>very curious and fine</i> | 1 | <i>Roupell</i> |
| 17. | 438 | The Apollo Belvedere, No. 331, wants the inscription at bottom, <i>from Sir M. Sykes and Mr. Ottley's collections</i> | 1 | <i>Graves</i> |
| 22. | 439 | Apollo with his lyre, standing in a niche, after Raffaele, in the school of Athens, No. 334 | 1 | <i>Tiffin</i> |
| 9. | 440 | The Amours of Jupiter and Semele, after Julio Romano, No. 338, <i>very rare but badly damaged</i> | 1 | <i>Grundy</i> |
| 22. | 441 | The Three Graces, No. 341 | 1 | <i>Roupell</i> |
| | | *.* Bartsch seems to have described an impression cut below. | | |
| 44. | 442 | Jupiter and Cupid, one of the angles of the Farnesina, by Raffaele, No. 342, <i>very fine</i> | 1 | <i>L.</i> |
| 48. | 443 | Cupid and the Three Graces, from the same, No. 344, <i>very fine</i> | 1 | <i>Do.</i> |
| 18. | 444 | Venus, Vulcan, and Cupids, after Raffaele, by Agostino Veneziano, No. 349 | 1 | <i>Evans</i> |
| 44. | 445 | The Galatea, after Raffaele, No. 350, <i>superb impression, in matchless preservation, from the De Fries Collection</i> | 1 | <i>Colnaghi</i> |

ALLEGORICAL.

- | | | | | |
|-----|-----|--|---|--------------|
| 17. | 446 | Temperance, after Raffaele, by Agostino Veneziano, No. 358 | 1 | <i>Evans</i> |
|-----|-----|--|---|--------------|

- Nosedon* 447 A Female seated under a palm-tree, attended by a horse, a ram, and a lion, after Giulio Romano, by M. da Ravenna, *undescribed* 10 . 1
- Bolnaghi* 448 The so-called Dream of Raphael, two females asleep in the foreground, No. 359, *extra fine and rare* 26 . 1
- Roupell* 449 An unknown subject, a composition of several figures, among which is a man holding a torch, probably after Francia, No. 360 14 . 1
- Bolnaghi* 450 Female with a winged cap, and leaning on a rudder, No. 368, *very rare* 44 . 1
* * * Wanting in the Sykes collection.
- Baker* 451 Unknown subject, of three figures, a female kneeling and two men bending a staff, after Francia, No. 369 35 . 1
- Roupell* 452 Fortitude; with a column, marked with the tablet and the word "FORTITUDO." h. 3 $\frac{3}{8}$, w. 2 $\frac{5}{8}$, *not described* 8 . 1
- Tiffin* 453 Prudence, seated on a lion and a dragon, after Raffaele, No. 371 815 . 1
- Baker* 454 Charity, with three children, her right leg resting on a pedestal, in a niche with two crescents above, h. 4, w. 2 $\frac{5}{8}$, *undescribed* 15 . 1
- T* 455 Philosophy, seated in a niche, No. 374, *rare* 210 . 1
* * * Not in the Sykes collection.
- Baker* 456 Temperance, supposed to be from Mantegna, No. 376, *very fine* 2 . 1
- Roupell* 457 Charity, standing with three children, a curtain above, the tablet on the foreground, *undescribed and very fine* 11 . 1
- Baker* 458 Philosophy, after Raffaele, No. 381, *rare and fine* 4 . 1
- Baron* 459 Poetry, after Raffaele, No. 382, *very fine and in the most perfect state, from Mr. Wilson's collection* 43 . 1
- Clement* 460 Prudence, or Fraud, with a Janus head, draped from head to foot, her left leg on a globe, h. 7 $\frac{1}{8}$, w. 4, *very fine, and undescribed* 46 . 1
- Baker* 461 Charity, No. 386, *original and undescribed copy*—Faith, 387, after Raffaele 22 . 3
- Nosedon* 462 Justice, 388—Fortitude, 389—Temperance, 390, after Raffaele 319 . 3

- 1 . . . 463 Prudence, 392, after Raffaello, original and copy A 2
 112 . . 464 Peace, after Raffaello, No. 393, *from the De Fries collection* 1
 45 . . . 465 The same, *an unique unfinished proof* 1

Baker
Grundy
B

* * This exhibits the state in which the plate was left by Marcantonio, before it was finished up by an unskilful hand. The shadows consist of masses of vigorous hatchings, the ends of the lines not being yet entered with the graver, the hair and features in slight outline, and the whole has been gone over with a pen, probably to guide the person employed to complete it. On the back is a pen-drawing of Mars with a spear, perhaps the sketch for a companion print of "War." The inferior execution of parts of this print, so inconsistent with the burin of Marcantonio, has hitherto been unexplained. It is one of the most instructive and interesting illustrations of the art and history of engraving in existence.

- 113 . . 466 Peace, a repetition of the preceding print, omitting the tree, No. 394, *from the Storek collection* 1
 111 . . 467 Fortitude, leading a lion, by M. da Ravenna, No. 395, *very fine* 1
 75 . . 468 The two Sybils, with the two signs of the Zodiack, after Raffaello, No. 397, *from Sir Mark Sykes's collection* 1
 12 . . 469 The Female with a garland in her hand, standing between two naked men, No. 399, *very early* 1

Tiffin
Evans
D.
Tiffin

FANCY SUBJECTS.

- 11 . . 470 The Lion, the Dragon, and the Fox, by Marco da Ravenna, in an oval, No. 405, *the original* 1
 8 . . 471 The Sacrifice of a Goat and offering of fruit, four figures, from the Antique, w. 7 $\frac{1}{2}$, h. 5 $\frac{1}{2}$, *very fine, from the De Fries cabinet* 1

* * This print is not described.

- 114 . . 472 The Pest, after Raffaello, No. 417 1
 10 . . 473 The Academy of Baccio Bandinelli, by Agostino Veneziano, No. 419, *original, before the address of Salamanca* 1

Clement
Bouquet
Roseau
Gruner

- 474 The Youth seated, with a violin, and the Old Shepherd, *2/10*,
No. 435, *very rare* 1

. This exquisite little print was not in the Sykes collection.

- Tiffin* 475 The Man asleep at the entrance of a wood, No. 438, *5/5*,
original and copy reverse, very fine, from Sir M. Sykes's
collection 1

- Do* 476 The Female meditating, No. 445, *very fine* 1 *1/6* . .

- Baker* 477 The naked Man seated on a bank, no mark, No. 451, *very 2* . .
rare, and not in the Sykes sale 1

- Tiffin* 478 The Old Woman approaching the grave, by Agostino . *8* .
Veneziano, No. 457, *from the De Fries collection* 1

- Baker* 479 The Young Shepherd seated, after Campagnola, No. 458, *2/12*.
fine and rare, from the De Fries collection 1

- Tiffin* 480 The Cardinal, on his mule, inscribed "AVARITIA," No. 459, *7/5*.
from Mr. Esdaile's collection 1

- Roupell* 481 The Warrior, after Raffaele, No. 461, *rare* 1 . *8* .

- Tiffin* 482 A Female leaning on a pedestal, with, beside her, a vase, *3/15*.
after Raffaele, ascribed by Bartsch to Agostino Vene-
ziano, No. 474, *fine* 1

- Roupell* 483 The naked Woman seated near a Vase, by Agostino Vene-
ziano, No. 475, *from Sir M. Sykes's collection* 1

- Graves* 484 Statue of a Youth extracting a thorn from his foot, by . *1/3* .
Marco da Ravenna, No. 480, *very fine, from the De Fries*
collection 1

- Beau* 485 One of the figures, called "Les Grimpeurs," in the cartoon *3/18* .
of Pisa, by Michaelangiolo, No. 488 1

- Solway* 486 Two female figures supporting a Vase, called "La Casso- *2/10*.
lette," after Raffaele, No. 489, *superb* 1

- Graves* 487 Repetition of the same, by M. da Ravenna, No. 490, before . *8* .
the words Ant. Sal. exc. 1

- Beau* 488 The group from the School of Athens by Raffaele, by *4* .
Agostino Veneziano, No. 492, *very fine, from the collec-*
tions of Sir Peter Lely and Rysbrack 1

PORTRAITS.

- | | | | |
|---------|--|---|-----------------|
| 2 . . . | 489 The Profiles of the Popes Leo X. and Adrian VI, in medallions, No. 493 and 494, the latter without the letter M. mentioned by Bartsch, <i>extra rare and fine</i> | 2 | <i>Baker</i> |
| 23 . . | 490 The Portrait of Leo X, No. 493, <i>extra fine, with margin</i>
* * "Cette estampe a été gravée par Marc-Antoine dans sa plus grande force."— <i>Bartsch</i> . | 1 | <i>Bolnaghi</i> |
| 22/10 . | 491 The whole-length portrait of Raffaelle, in a cloak, sitting, No. 496, <i>from Mariette's collection</i> | 1 | <i>Baron</i> |
| 1 . . . | 492 The Portrait of Pietro Aretino, after Titian, No. 513, <i>fine and very rare</i> | 1 | <i>L</i> |
| 4-15 . | 493 The Portrait of Soliman II, in a magnificent helmet, by Agostino Veneziano, No. 518, <i>first state, before the horizontal lines of the background were crossed, fine and rare, from the De Fries collection</i> | 1 | <i>Giffui</i> |

ARCHITECTURE, &c.

- | | | | |
|--------|--|---|---------------|
| . 10 . | 494 The Church of St. Peter's at Rome, as designed in 1506, in a medallion, by Agostino Veneziano, No. 534, <i>rare, with margin</i> | 1 | <i>Baker</i> |
| . 11 . | 495 The Arch of Constantine at Rome, No. 537, <i>in the finest state, with margin</i> | 1 | <i>Grauer</i> |
| 1 12 . | 496 The Façade, ornamented with Cariatides, and the bust of Aspasia in the centre, from Raffaelle, No. 538, <i>very fine</i> | 1 | <i>Baker</i> |
| 2/16 . | 497 The Frieze with Cupid and the Siren, No. 539, <i>undescribed proof, without the words "Ant. Sal. exc." which Bartsch states are on the left, below</i> | 1 | <i>Frauer</i> |

COPIES OF ALBERT DURER.

- | | | | |
|--------|--|----|----------|
| 10 . . | 498 The Passion of Christ, the complete set, all (except 587, 594, 598,) <i>first and very fine impressions before the numbers</i> —also a variation of No. 588, the Nativity, with the monogram in the tablet | 38 | <i>J</i> |
|--------|--|----|----------|

VARIOUS ENGRAVERS OF THE TIME OF MARC ANTONIO DESIGNATED BY MONOGRAMS.

BARTSCH XV, p. 453 to 549.

MONOGRAM I. F. No. 23.

(GIACOMO FRANZIA.)

N.B. The prints by this master, though placed by Bartsch at the end of the XVth Volume of the Peintre Graveur, belong properly to the XIIIth, or, at the latest, to the period of Marcantonio's early works.

- | | | |
|-----------------|---|-----------|
| <i>Frances</i> | 499 A Female Saint holding a framed picture of the Madonna, accompanied by four Saints, all standing, No. 1, from Mr. Wilson's collection | 77.
1 |
| <i>Blancard</i> | 500 The Holy Family, with the female winding thread, No. 2, extra fine | 77.
1 |
| <i>Bary</i> | 501 Charity, seated in the clouds, with two infants, No. 3
* * This is the second state according to Bartsch. | 1 55. |
| <i>L</i> | 502 The Virgin, between St. Catharine and St. Francis, kneeling, the Magdalene kissing her feet.
* * This is described by Bartsch, at page 22 of Vol. XV, No. 13, among the "anonymes," but seems to merit a place among the works of Francia. | 5. |
| <i>Frances</i> | 503 Lucretia standing in a niche, No. 4, very fine | 1 615. |
| <i>Brandy</i> | 504 The same print before the alterations, an exquisite work
* * This appears to be even earlier than the first state described by Bartsch, as there are no clouds on each side of the niche. | 1 62. |
| <i>L</i> | 505 Cleopatra standing, with Cupid withdrawing one of the asps, No. 5, extra rare | 5.
1 |
| <i>De</i> | 506 Venus holding a square, with Cupid, &c., No. 6, brilliant and perfect impression, from Mr. Wilson's collection | 310.
1 |
| <i>Liffin</i> | 507 A Panel of Grotesques, attributed to Francia, and not described | 570.
1 |

MONOGRAM H—E. F., No. 20.

- 9 · 508 The Wine-Press and four naked vintagers, No. 5, *rare* 1 *Baker*

MONOGRAMS G. R., &c., No. 14.

GASPARO REVERDINO.

SACRED SUBJECTS.

- 9 · 509 The creation of the Animals, no mark, *very fine, with margin, w. 6 $\frac{1}{2}$, h. 4 $\frac{3}{8}$* 1 *Tiffin*
* * Not in Bartsch.
- / 18 · 510 Moses striking the Rock, No. 2, *extra fine* 1 *Do*
- 9 · 511 David cutting off the Head of Goliath, *w. 5 $\frac{7}{8}$, h. 5 $\frac{1}{2}$, fine, with margin* 1 *Do*
* * Not in Bartsch.
- 11 · 512 The Shepherds hastening to adore the Infant Jesus, seated, with his Mother and St. Joseph on the left; a background of ruined buildings, on one of which are the words, DOMINVS. DEVS. TVVS. IN. MEDIO. TVI. BARVOH.; below is a text from St. Luke, C. Reverdinus f. in the middle, and Ant. Lafrerij on the right, a circle, 7 $\frac{5}{8}$ diam., *very fine* 1 *Graves*
* * Not in Bartsch.
- 3 · 513 The Presentation in the Temple, from a picture by Giulio Romano in the Louvre, *from Mariette's collection* 1 *Tiffin*
* * Not in Bartsch, and by some ascribed to Michel Lucchese.
- 2 · 514 St. Peter walking on the Sea, after Perino del Vaga, No. 6 1 *Do*
- 13 · 515 The Holy Family, after Parmigiano, No. 8, *fine and rare* 1 *Moreau*
- / 6 · 516 The Virgin and Child standing, in front, arcades behind, marked 1554, with monogram CR., a circle, *diam. 3 $\frac{3}{8}$, very fine, and extra rare* 1 *Graves*
* * Bartsch only knew of one print of Reverdino with a date, viz. No. 2, 1531.

- (Bartsch)* 517 Unknown Sacred subject, perhaps St. Joachim returning to his wife St. Anne, no mark, *h.* $15\frac{6}{8}$, *w.* $9\frac{6}{8}$, arched at top, *from the collections of Mr. Ottley and Sir M. Sykes, who conjectured it to be an early production of G. Mantovano, fine* 1 10.

* * Not in Bartsch.

PROFANE HISTORY.

- (Bartsch)* 518 Tarquin and Lucretia, No. 17 1 5.
519 Camillus and the Gauls, inscribed, 'CAMILLI. IN. GALLOS. GLORIOSVM. STRATAGEMA.', an octagon, $8\frac{1}{2}$ diam. 1 6.

* * Not in Bartsch.

MYTHOLOGICAL.

- (Bartsch)* 520 Three Cupids at play, the middle one in a fool's cap and bells, *fine* 1 6.

* * Not in Bartsch.

- (Bartsch)* 521 Mars, Venus and Cupid, a circle, No. 18, *fine, with margin* 1 8.

- (Bartsch)* 522 Mars and Venus surprised by Vulcan, an oval, No. 19, *rare* 1 11.

- (Bartsch)* 523 The Forge of Vulcan, No. 20, *very fine, with margin* 1 11.

- (Bartsch)* 524 Perseus delivering Andromeda, *with margin, fine* 1 8.

* * This is described by Bartsch among the pieces by anonymous engravers, "dans un gout approchant de celui de Jules Bonasone," but is unquestionably by Reverdino.

- (Bartsch)* 525 Leda recumbent, No. 21, *rare* 1 7.

- (Bartsch)* 526 The same, *a magnificent proof, before the addition of the scarf* 1 33.

FANCY SUBJECTS.

- (Bartsch)* 527 The Ass giving instruction to the other Animals, No. 24, *fine and scarce, with margin* 1 7.

- (Bartsch)* 528 The Roman Alphabet, in a cartouche, the mark follows the last letter, No. 33, *rare, with margin* 1 12.

24. 529 The Village Dance, No. 34, *fine and extra rare* 1 *Tiffin*
33. 530 Eight Children dancing to the bagpipe played by the ninth,
marked I., No. 38 — and Four dancing to the drum,
played by a fifth, marked II., No. 39, *both extra fine* 2 *Grove,*
5. 531 Venus on the Clouds, with Cupid, one of the Planets,
No. 7, probably by Bonasone 1 *Do.*
18. 532 The Suite of three Cartouches, Nos. 10-12, *all very fine,*
with margin 3 *Do.*
* * There seems no reason for placing these among the
"Pieces douteuses." Bartsch supposes them part of
a more numerous set. No. 38, however, as the emblem
of mortality, may form a centre to the emblems of
male and female vanity.

MONOGRAM No. 8.

JO. M. POMEDELLO.

315. 533 The Death of the Centaur Nessus. His right arm encir- *Colnaghi*
cles Deianira, whilst his left hand is plucking the arrow
from his back. The club and lion's hide of Hercules
are thrown against a tree on the left, and in the centre
below is the monogram No. 8, and the words, ADI. II.
LVIO. 1534, h. 6, w. 3 $\frac{1}{2}$, *extra rare* 1
* * This occurred in the Sykes Sale, lot 557, but is not
described by Bartsch, who gives only two pieces, both
dated 1534.

MONOGRAM P. S., No. 34.

- 534 A Corinthian Capital, etched, with the monogram, and
date 1537 on the right 1
* * Not in Bartsch.

MONOGRAM L. M., No. 28.

LORENZO DE' MUSI.

8. 535 The Portrait in profile of Sultan Barbarossa, No. 1, *fine* *Grove*
and rare 1
17. 536 The same, without the inscription, apparently a first and *Tiffin*
undescribed state 1

- (Baker) 537 Four antique Vases, all EX. ROMANIS. ANTIQVITATIBVS., viz. 7.
one with snake handles, 1537. and LV. (for Lorenzo Veneziano) in a tablet; one with Baccantes, MDXXXIII. L. V.; one with a horned mascaron, and two figures on festoons kneeling; and another with two Cupids holding open a shell-fish, both dated MDXXXIII. L. V., *scarce* 4
* * These are not in Bartsch.

MONOGRAM No. 56.

GIULIO SANUTO.

- Liffen 538 The Dance of Baccantes in a Wood, No. 5, *very fine impression and state* 10, 1

MONOGRAM No. 24.

I. F. FIORETIN. OREFI. F. M·D·XLII.

- (De) 539 The Nuptials of Vertumnus and Pomona, inscribed as 12.
above, *superb impression, from the De Fries collection, and marked 'Piece rare'* 1

MONOGRAM B., No. 9.

- White 540 Astrology, from the suite of the Sciences, No. 7 1 + 2.

GIULIO DE' MUSI.

- (Baker) 541 A View of the Claudian and Trajan Ports at Ostia, 10.
IVLVIS. DE. MVNIS. VENET. IN. AES. INCIDIT. MDLIII.,
very fine and rare 1
* * The only print by him known.

MONOGRAM AP., No. 6.

- Evans 542 Long upright Panel of Arabesques, with the image of Isis 3.
in the middle, and two stags below, No. 2 1

MONOGRAM I. H. S., No. 26.

* * This is more probably the mark of a Dealer than an Engraver.

- | | | | | |
|-----|-----|--|---|----------------|
| 12. | 545 | St. Nicholas relieving the family of the three Sisters, inscribed SAN. NICHOLLO., the mark is on the right, below, by Batista del Moro, after Parmigiano, <i>a very uncommon print</i> | 1 | <i>Baker</i> |
| 1. | 546 | Scipio's clemency to his Prisoners, after Giulio Romano, No. 3, <i>from the collections of Mr. Ottley and Sir Mark Sykes</i> | 1 | <i>Do</i> |
| 8. | 547 | Diana surprised in her bath by Actæon, No. 5, <i>very fine</i> | 1 | <i>Roupell</i> |
| 5. | 548 | The three Graces, from the Antique marble (see B. XIV, No. 340), <i>fine, from the Sykes collection</i> | 1 | <i>Baker</i> |
| 11. | 549 | The Dragon assailed by a variety of monstrous animals, the mark is very small on the right, a circle, <i>diam. 4$\frac{1}{8}$, a singular early specimen</i> | 1 | <i>Do</i> |

* * The two last are not given by Bartsch.

MONOGRAM G. A. AND THE CALTROP, No. 16.

- | | | | | |
|----|-----|---|---|--------------|
| 1. | 550 | The Roman Arch of Triumph, No. 1, <i>fine</i> | 1 | <i>White</i> |
|----|-----|---|---|--------------|

MONOGRAM M. IN A TABLET, No. 29.

- | | | | | |
|----|-----|---|---|--------------|
| 9. | 551 | Death surprising Fortune when off her wheel, and engaged at her mirror, after Michael Angelo, <i>from the De Fries collection</i> | 1 | <i>Nowra</i> |
|----|-----|---|---|--------------|

MONOGRAM MAF., No. 31.

- | | | | | |
|----|-----|---|---|----------------|
| 1. | 552 | The Boy and Dog, and the Hare, No. 1, cut below, <i>very rare</i> | 1 | <i>Roupell</i> |
|----|-----|---|---|----------------|

MONOGRAM XR., No. 39.

- | | | | | |
|------|-----|--|---|--------------|
| 215. | 553 | Leda seated, with the swan, the same design reversed as the print by M. da Ravenna, No. 283, <i>fine</i> | 1 | <i>Baker</i> |
|------|-----|--|---|--------------|
- * * Bartsch describes only one print with this singular monogram. This appears to have been unknown to him, and is a print of extreme rarity.

W. H. L. -
45

MONOGRAM P. V. O., No. 35.

- Rosen* 554 The Cup found in Benjamin's Sack, from No. 6 of . / ,
Bonasone 1

MONOGRAM BB., No. 12.

- Baker* 555 The Satyr, and Nymph reposing near a fountain, *fine, and* . 18 ,
extra rare 1

MONOGRAM P. B., NOT IN BARTSCH.

- W.* 556 Hercules strangling the Lion, the mark on a pilaster . 14 .
among ruins, *fine, h. 4 $\frac{5}{8}$, w. 3* 1

- W.* 557 Two Portfolios
558 A Portfolio

. 7 .
£ 700.10.0

THE END.

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